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I. Sorrow at the Passing of Time: The Theme of the
Nineteen Old Poems of the Han, Part III

Kojirô YOSHIKAWA, Kyoto University

Group III of the Nineteen Poems consists of numbers 3, 4, 11, 12, 13, 14, and 15. The sorrow which characterizes this group of poems derives from the view of the passing of time as a journey toward death. In the poems of groups I and II, where the emphasis was upon the endurance of sorrow, time was pictured as dull and heavy, something which passed slowly. By contrast, time in this third group passes swiftly, and human life, which passes with it, is contrasted to such durable substances as stone or metal. The relief of sorrow is no more to be sought in sincerity and good will, as in the poems of the first two groups, but in the pursuit of passion and pleasure. The most desperate and gloomy of the Nineteen Poems are found in this group. As has been pointed out before, nos. 3 and 13 reveal from the place names mentioned that they date from the Latter Han. It should also be noted that, with the exception of no. 12, none of the poems in this group are included in the *Yü-t'ai hsin-yung*.

II. The Theory of Lu Chi's Literary Criticism and its Relation to Music

Jao Tsung-i, University of Hong Kong

The *Wen fu* or "Rhymeprose on Literature" by Lu Chi 陸機, an important piece of early Chinese literary criticism, has recently been studied by a number of scholars and translated into European languages. The studies of these scholars have contributed much to our understanding of the work, for example, by demonstrating that, contrary to tradition, Lu Chi did not compose the *Wen fu* at the age of twenty. One important point, however, seems to have been overlooked by these scholars, and that is the fact that a number of the essential concepts of Lu Chi's literary theory are derived from music and musical theory. Thus for example the technical terms *ying* 應, *ho* 和, *pei* 悲, *ya* 雅, and *yen* 艷, which appear in the *Wen fu*, have not been properly interpreted by any of the scholars because they all failed to realize that these are terms which derive from musical theory and technique, particularly that associated with the *ch'in* or Chinese lute. Among these five concepts derived from music, Lu Chi placed particular emphasis upon those of *pei* and *yen*, and because of his influence these became key concepts in the literary development of the centuries following Lu Chi's time. The author also points out that the character *t'i* 體 as used in the *Wen fu* conveys the meaning not only of "genre" but of "style" as well. In addition the author emphasizes the close connection between Lu Chi's critical pronouncements and the practices he adopted in his own poetry.

III. Travels to the Other World-Part I.

Naoaki MAENO, Tokyo University

In ancient times the Chinese believed that, on the death of the individual, the soul ascended to heaven or went down under the ground. If the soul went to dwell in the heavenly world, it would be ruled by a god known as T'ien-ti 天帝, while if it lived in the underworld it would be ruled by a deity called T'ai-shan fu-chün

泰山府君 or "Governor of Mt. T'ai," whose office was situated in the depths of Mt. T'ai in a place called Hao-li 蒿里.

We may find many tales dating from the Six Dynasties period which deal with journeys to the other world, either to heaven or to the underworld. These may be regarded as a kind of vision literature in which a person is arrested by subordinate officials and taken to a government office—the office of T'ien-ti or T'ai-shan fuchün—where, after viewing the land of the dead, he is given permission to return to this world. Analyzing the plots of such stories, we may point out the following facts:

1. With the passage of time, belief in the other world was influenced by Buddhism, so that people pictured it as similar to a court and prison where the ruler decided the lifetime guilt of ghosts and punished them.

2. Along with this development the other world came to be conceived of as a very gloomy place, while in early times people believed that one could visit there and associate with the ruler without great difficulty.

3. The court of the other world was believed to have the same organization as a court of this world, and its government officials to be characterized by the same traits.

This first part deals with the history of this type of story up until the middle of the Six Dynasties period. Part II will discuss the genre in later centuries.

IV. A Note on the Poem "Shu Chiang-hsi Tsao-k'ou Pi"

書江西造口壁 Written by Hsin Ch'i-chi 辛棄疾 to the
Melody P'u-sa-man 菩薩蠻

Tamaki OGAWA, Kyoto University

The most detailed and reliable study of the *tz'u* style poetry of Hsin Ch'i-chi (1140–1207) is the *Chronological Study of Chia-hsüan's Tz'u* 稼軒詞編年箋注 by Teng Kuang-ming 鄧廣銘, Shanghai, 1957. The author disagrees with Professor Teng's interpretation of the poem mentioned in the title of this article, particularly the first

part of the poem. The author believes that the poet, when he composed this poem, had in mind the fact that Empress Dowager Meng 孟, the consort of Emperor Che-tsung 哲宗, was pursued by the Khitan armies in 1129 in the region of Tsao-k'ou in Kiangsi and only barely escaped with her life, basing his assumption upon the account of this incident contained in the *Hao-lin yü-lu* 鶴林玉露 (preface dated 1248). Professor Teng rejects this account, however, because no mention is made of the incident in the dynastic histories. The author, for further support of his contention, cites a record of the incident found in ch. 35 of the *San-ch'ao pei-meng' hui-pien* 三朝北盟會編 compiled by Hsü Meng-hsin 徐夢莘.

V. History of the Transmission of the Yüan Edition of Thirty Yüan Dramas

Hideo IWAKI, Yamaguchi University

The edition known as *Yüan-k'an-pen ku-chin tsa-chü san-shih-chung* 元刊雜劇三十種, published in facsimile edition by Kyoto University in 1914, and more recently in photo offset by the Publication Committee for Rare Dramatic Texts in Peking, is well known as the oldest extant text of Yüan dramas. The format of the edition is very crude, and in most cases only the texts of the songs alone are included, with very little dialogue. As the late Professor Kano 狩野直喜, when he was editor of the Kyoto University edition, demonstrated, the texts must originally have been in the nature of pamphlets distributed to the audiences of the time. A comparison of the edition with the *Yüan-ch'ü-hsüan* 元曲選, the most popular edition of Yüan drama, reveals many differences.

Recently Professor Sun K'ai-ti 孫楷第 suggested that the original text of this edition was formerly owned by a famous Ming litterateur named Li K'ai-hsien 李開先. Prof. Sun based this supposition on the evidence of book catalogues. The present author has endeavored to confirm this supposition by careful text criticism. The notes of the early Ch'ing scholar Ho Huang 何煌, which appear in the *Mo-wang-kuan ch'ao-chiao-pen ku-chin tsa-chü* 脈望館鈔校本古今雜劇,

reveal that he compared later manuscripts with an early edition of four plays which he says was originally in the library of Li K'ai-hsien. The variant readings which he records prove that this early edition was none other than that reproduced by Kyoto University and the Peking committee for rare dramatic texts. After Ho Huang availed himself of this edition, it passed through the hands of a number of collectors such as Ku Jo-lin 顧若霖 and Huang P'ieh 黃丕烈, until it was finally bought by Lo Chen-yü, 羅振玉 from whom Kyoto University borrowed it to make the reprint in 1914. Now it is preserved in the National Library of Peking.

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